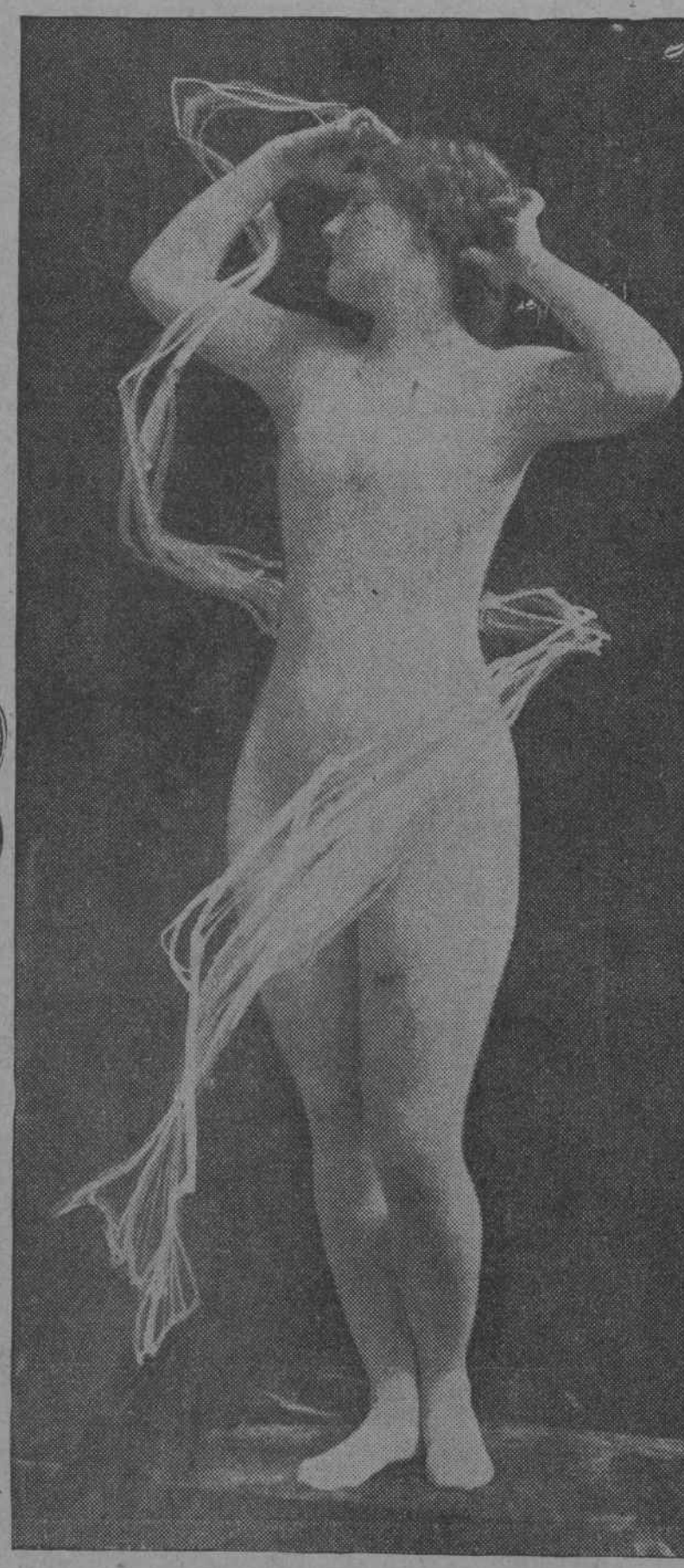


WHAT IS THE PERFECT WOMAN?

A
Curious
Discussion
in the
Paris
Papers
Over
the
Measurements
of
Miss Clara Betz,
the Best
Known
Artist's
Model
in
New York.



MISS CLARA BETZ

THE MOST FAMOUS DEFINITION OF BEAUTY IN POETRY.

Beauty is truth, truth beauty;—that is all
Ye know on earth and all ye need to know--

—Keats.

BY J. SCOTT HARTLEY, NEW YORK'S FAMOUS SCULPTOR.

IN the United States you will find a greater number of well-proportioned women than among any race in Europe. This is perhaps due to the cosmopolitan character of the population, to the fine climate, to the good living, and the high state of civilization which teaches women to care for their health and develop themselves physically.

The average American woman is taller than the Venus de Medici, who measures 5 feet 3 inches in height, and is generally regarded as the finest life-sized model of classical beauty.

New Books of Love and Adventure.

"THE Comte de la Muette" is a vivid tale of the French Revolution by that admirable story teller, Bernard Capes. It is a chain of adventures mixed with delightful romance, beginning in Paris, extending throughout France, and finally having its closing incidents in England. This variation of scene, from city to country, in those troublous times, gives the novelist full opportunity for strong contrasts, which he improves to the utmost. Of course, there is ever the red background of anarchy and the haunting fear of the guillotine. But love and friendship show all the truer in this sort of color scheme. The volume is issued by Dodd, Mead & Co. as a pretty cloth-bound 12mo.

"The King's Ward," by Jessie Van Zile Belden, is an autobiographical story of an English knight of the sixteenth century. Of course, it has the lady fair, the castle, the knightly vassals and all the other ingredients that are generally looked for in narratives dealing with that romantic period. Added to this is the flavor of religious superstition and a ghost—and what more could be desired? The volume is a neat 12mo, issued from the press of T. Tenyson Neely.

Under the caption of "The Uncalled," Paul Laurence Dunbar presents a story of American life in strong but sombre colors. The first glimpse is at a little Ohio town on a winter morning, and the characters appear rugged and uncouth. But in their unfolding comes a play of human nature that makes them interesting. As the season brightens into Spring and Summer the pages of the tale take on a livelier hue. Youth and love come into the foreground. It can scarcely be said that their path is

smooth. For it is through the yellow rush- ing freshet that the ardent lover has to prove his mettle. This finally leads up to the main feature, which involves minister and maiden in what appears on its face to be a sinister plot. But the clouds roll by—and in that lies the story. Published by Dodd, Mead & Co., cloth, 12mo.

The picture of the new Gibson Girl on this page is from "Sketches and Cartoons," drawings by Charles Dana Gibson. Mr. Gibson's new book for 1898, containing eighty-four of the best cartoons and sketches, beautifully printed on heavy paper and handsomely bound, is the third book in the series of which "Drawings by C. D. Gibson" was the first, and "Pictures of People" the second. In comparing this book with the rest, it is confidently expected that this will be the most popular, as it is the most artistic and entertaining of all Mr. Gibson's books. It is printed on large folio, 12x15 inches, and is bound in Japan vellum, with white vellum back. There is also an edition-de-luxe, consisting of 250 first impressions, each copy numbered and signed by Mr. Gibson, together with artist's proof.

The New Gibson Girl.

FASHION PLATE FROM
"MADAME" ELEVEN
HEADS HIGH AND
ABSURD

A Bridle for People
Who Snore.

AT last a genius in Tennessee has discovered a way to stop the snoring habit. It consists of the simple bridling of the mouth by means of bandages which force the wearer to sleep with his mouth shut.

Most snoring is caused by opening the mouth in sleep. The jaws relax and the base of the tongue, the tonsils and the air passage sag in the larynx, making it difficult for the respiratory organs to operate with facility.

The device of the Tennesseean is calculated to close the mouth and to force the wearer to breathe through the nasal channels, which, according to the laws of health and the very physical construction of the throat and larynx, is the only way to breathe properly.

Those who have tried the bridle say it is uncomfortable at first, but when one gets accustomed to it there are sufficient benefits to justify the pains of the first few nights.

It is also advantageous to people who are troubled with catarrh, but its prime advantage to civilization is the rapidity with which it suppresses the man who snores and keeps the entire house awake.

A controversy rages in Paris over the Sunday Journal's pictures and measurements of Clara Betz, declared by artists to be the most perfectly formed model in New York.

The French newspapers are excited over it. Some attack the proportions of Miss Betz.

The controversy recalls the fact that artists generally disregard the classic standard of beauty founded on the Venus de Medici. Clara Betz departs from it. The Gibson girl is nine heads high, instead of eight. An English ideal is eleven heads high.

No popular artist, in short, seems to know what beauty of form is.

THE
MATHEMATICALLY
PERFECT
HUMAN FIGURE

EXACTLY
EIGHT
HEADS
HIGH

THE
NEW GIBSON
GIRL NINE
HEADS HIGH
AND IMPOSSIBLE

MISS
CLARA
BETZ

BEST KNOWN
ARTIST'S
MODEL
IN NEW YORK

From "Sketches and Cartoons," by C. D. Gibson, published by R. H. Russell.

SOME weeks ago—on August 28—the Sunday Journal called attention to Miss Clara Betz, a model, who is declared by the leading sculptors to be the most perfectly formed woman in New York.

The Sunday Journal, containing the photographs and measurements of Miss Betz, reached the Parisian studios, and there caused a lively commotion. It raised once more the eternal and fascinating question: "What are the true proportions of a beautiful woman?"

The question has been debated widely and with considerable feeling in the studios and the newspapers of Paris. It threatens to become an international question more important than Fashion or the Valley of the Yang-tse-Kiang.

The Journal des Debats first reprinted the measurements of Miss Betz from the Sunday Journal, generously declaring her to be the most perfect model in the world. This aroused the patriotic ire of the Figaro, which analyzed Miss Betz's figure and impudently declared that she was in certain respects grotesque. Nevertheless, the Figaro admitted that she was, in the opinion of Parisian artists, perfectly formed, as far as her height and the proportion of her bust were concerned.

In conclusion the Figaro gloomily suggested that this Yankee Venus was perhaps destined to be the world's model of beauty in the future. Alas, for the departing glory of France and her daughters' figures.

A thoughtful consideration of this discussion reveals the very extraordinary fact that few artists have a clearly defined standard of the proportions of womanly beauty. At least, they do not observe it.

This is a sad and surprising fact, and shadows the personal matter of Miss Betz and artists are apparently so of the female form divine that

they do not know the proper lines on which it should be constructed. They seem to think it makes no difference whether a woman is two, four or six times as long as she is broad.

Mr. Charles Dana Gibson is popularly credited with presenting the finest picture of the American girl. Strangely enough, he is the worst sinner in the matter of making her disproportionate. The classical standard, based on the Venus de Medici, that a woman shall be eight heads in height, has never been rejected. It is merely disregarded.

Now, Mr. Gibson's finest looking girl in his latest book measures just nine times her head in height. The general effect is to make her look about nine feet high.

If we turn to the pages of a highly-artistic periodical, "Madame," we shall see a young woman presented as an ideal of English beauty, who measures just eleven heads in height.

To return to our Betz. She may be accepted as the ideal of physical beauty in the eyes of New York artists. She is better proportioned than the Gibson and the "Madame" girls, but she is yet far from perfect. Her measurements are:

Weight	135 pounds
Height	5 feet 3 inches
Bust	36 inches
Waist	23 inches
Hips	37 inches
Thigh	25 inches
Calf	14½ inches
Ankle	8 inches
Hands	4½ inches
Feet	6½ inches

This form has been pronounced perfect by New York artists, in spite of the fact that it departs widely from the standard of classical beauty. For instance, her foot is only 6½ inches in length, whereas it should be 9 inches, or 1½ heads in length.

Miss Betz has appeared in the varied roles of Aurora, Vanity, Hebe, Terpsi-

chore, A Wood Nymph, Bacchante, Circe, Medusa, Lurline, Psyche, Narcissus, Aphrodite Odalisque, Evening, White Captive, Proserpina, Venus, Juno, Flora, Diana, Surprised, "The Share of the Captain," and the Venus de Medici.

Artist Naegele passed this encomium on her: "She is probably one of the best models in New York. At a glance she presents a symmetry which few models possess. Her proportions, taken separately, are clear-cut and shapely, with a peculiar effect of lithe grace when taken as a whole, which is just what artists seek."

"I have painted her in every conceivable pose. Viewed from any point she is an extremely graceful woman."

The classical standard is clearly set forth by Mr. J. Scott Hartley, the famous American sculptor, author of "The Whirlwind"

and other works. Here it is: "The whole figure is eight heads in length."

"The average female head, measuring 8½ inches from the bottom of the chin to the apex of the skull, would give a figure 5 feet 6 inches in height, which, if the lower limbs were equal to the length of the torso, would be about the average size of a woman."

"The Venus de Medici is 5 feet 3 inches, the head being 7½ inches in length."

"Width of shoulders, 2 heads."

"Width of hips, 1½ heads."

"From acromion process of shoulder blade to elbow, 1½ heads."

"Length of foot, 1½ heads."

"Length of leg, 2½ heads."

"The outstretched arms measure from tip to tip of the fingers would be the same in length as the total height of the figure."